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Music
Mr Nyland: This is number two. All right now we'll take it apart.

XXXXXX Voice:

Music

Voice: We'll do that again without the music this time.

mu ic

_____: try again.

Music._____: Once more. Music. Now let me see with the of it.

Music. _____: I can't see very much when I try to watch everone.

Mr Nyland: Indivinal positions and correct them no music. first position. EVerybody take first position. Correct. Jean go around and correct.

_____:

Mr Nyland: First you have to get the feel for yourself that you know. As if you have a picture in your mind already of how you look. The position of both hand s and the arms and the hands. If you don't know do the arms first and then add you legs to it. Those who don'tr know look at Billy because he has been corrected so that is the right position, then you know how to do it for yourself. Go and look. hat first row is now correct. So you can compare yourself with it. The last row is correct Your arm and your wrist do not make an angle they are straight. So it means that you have to lift your right arm up quite a bit. Relax. Relax. Relax try first position. Come to yourself both legs to gether as if you're standing then take the first position.

in the open air because whenever it's the wrong position a mosquito will come around and bite you. _____:

Mr . Nyland: do you know there's something wrong. Noit too fq r back with your right foot. It's a very easy progression to a foot away fromthe other foot. /When you're satisfied you can go the next position the same way.

Jean _____: The palm is flat. Finger tips come to the /center of your forehead not any further across. move you toes

Mr Nyland : Take the first one show the second and everybody imitate. Everybody! Jean : You are sighting something in the distance.

MR NYland : And that is the first position . From the first to the second. Keep your first position all of you. Imitate. Palm is straight arm is straight uh Janet. Your right arm that it that's it. You other is rectangular, palm out facing forward. Jean . Not too far down FRed Fred bend slightly.

Go back to the first position and try it again to the second. Relax yourself do it again selveral time now. As I say get the feel of the movement of the body. When you think it's right take another position again go back and forth. Your body goes back just a little bit Bill. The first one your body is bent a little forward.

Jean: Little dip and bolt the knees on the second.

Mr N-land : When you dip your body will go back a little. Will you lift up your left arm you can't help it._____: My understanding is that you .... Mr Nyland:Not leaning backwards Billy. _____: My undertanding was that you sit straight into this position.

MrNyland: Straight line in your back it is not bending backwards.. Come Bruce lets see it.Bruce: I won't be able to. Mr Nyland Why not? Bruce: Because I've hurt my back. MrNyaldn Oh..... well you're excused. First position from the second. Take second postion, slowly now to the third. Watch now Ruthie.. Stand up straight the hands are above, not touching about two inches above your head the center of your head not touching. they are not over each other they are close to each ther, one is slightly , the right one is slightly above the left and then the counting that comes with it. _____: I have to hold on the same level until I start ~~xxxxxx~~ marching. On the

Mr Nyland : Ta tut ta tutta tut.

_____: One two three four five six seven. Please play the first three fourth of the movement and then the march...

music

_____: the ususal problem is making this movement like. O k now the feet. On the first step come down with your right foot. can you play that music again. ..... and ..... and .....and

Music.

_____: OK. Music. _____: Again..... Again.

_____: What 's the first step?..... Right foot first?.....

_____: Now this has been explained this way. The right hand comes forward when the left forward.

Helen Ramsey: I was getting the step but I remember you saying and I didn't know how to start it. _____: How to start which part.

Helen: Well how to start coordinating it if it goes that way.

_____: On the count of one the right hand comes forward .

And Mr Nyland: And you do your foot your right foot comes forward.

_____: If you say and one the rest of it goes.. And one. and one. On seven .

Ruth Heim On first obligatory you're instructed to set out to the side with your fingertips meeting. Here you move down . O.K. Lets do this marching part again.

Music.

Ruth: and.....ok again. ..... your coodinations right but your not

Mr N,,land:

Ruth : O.k. I'll try.

Music

Ruth: Let keep doing that, i want to see..

Music

Ruth and.....and .....and one. One, two three and one.

JUdith Raguel: And the hands like in the midle of the three and the four or is it like one two three and four.

Ruth: WEll I'll just do it with Peter.

Mr Nyland : It is almost a grace note for the second step

It Is not a it is just a beginning. As I say a grace note

Ruth: It is hard because the timeing of the music itself even without the grace note the point is really unusal.

Mr Nyland: It is not necessary to listen to it too theoretically. It is something your body will und rstand better when it moves.Don't try all the time to do so much with your head distating to the body because sometimes the body will know much more that your head. And music will help you it's almost as if it goes with it. it becomes too studies otherwise.

Ruth: Three is always one two three.

_____: then the beginning of the second is always the part fOr our

MR. NYland: Well its intersting because this part is separations for the movement that you indicate with your hands. The first one you look you see. Y,u look as if there is some kind of an aim for you but you now try to recall it and then it comes out you see .... You understand it. It really if you want to theorize about it and it becames manifestations of

Helen : and I missed that point.

Mr N land: it is one two three, one two three four one two three

Helen: yeah. Mr N land And you divide it really communion with soemthing that is not phenomenal , in the phenomenal world. And it really is not your doing.

Ruth: So I try to

Mr N land: I would continue with this particular position.

Ruth Oh are we going to try to go throught the whole thing this part and second part? Mr N land Yes..... yes yes.

MrNyland: ALso

Ruth: It one

Mr N land: It's all right. We have all the time in the world until

Ruth : O.K.P ay the first part as far as we've going beginning with the introduction.

Music.

Mr Nyland: Show the steps, right foot right arm. EVerybody. That way I'll explain it a little bit. the goes on the right foot. Not bad pushing it one the right foot.

_____: Alittle on the left

Mr Nyland : It is as if you but you do it a little bit more that the . that's sufficient.

No I think it's about half way up 45 degrees I think.

_____: It's flat on it. Mr N land: Yah it's flat because then you put you weight on it. And then your body.

_____: the head follows the arms? Mr NYland : yes

_____: Do you feel that you're putting your foot straight forward.?

Ruth: The foot goes straight forward while the arm goes slightly out to the side. And one. The arm. One. And one. And one. And ....one.

Mr N land: EVerybody take the position and Jean and Ruthie correct.

Ruth:

I don't see...

Mr Nyland: You put it right in front . Again its almost 45 degrees away from the front and the side

Ruth: The preparation for the step forward. There's a slight bending

of the knee. Head follows the arms , one and two.

Mr Nland : Again thtee times.(Music) There's no coodination now .Now you yourself. We said we were going to do it three times we have to be alert. Ready

It's very important for this particular class because this is a determination

of something. You have something and you're And then you do this and it's over with. There's a meaning.

That is all right I said we have to be alert to the music. It's all right. It is o/k because this is a test

_____: Yeah but they have to bend

and theydon't know when

Mr N$_{y}$land:

Ruth:

Mr Nyland : I don't thingk there is that fine difference in

It is not a separate bending andthen go, the

But any how it's a little too much theory. Thebody will know this.

Anyhow now alert! all right nowPeter.

Music Mr NYland : Three times. (Music stops) All right, this one you didn't do right. First that's the /firat count one. Everybody, second , saay there, Third ! All right? OK?

All right We start from the very beginning.

Ruth: OK. Mr NYland:

All right.

Music

Mr NYland : in how the movements are without doing them.The same music was played when you did it with your right arm that's why its not .... why you you were a little confused. These are the three as I waid were the law of three. Wait for this . You see them? You see yourself you seee how you handle. It's introduction Peter and then

Peter! Ilustrate the translation between the second and the third.

Mr N$_{y}$land: All right? The introduction Peter and then.....

Music.

Mr NYland : Stop. WE'll dothat again from the beginning. Try the first three and then try the right arm.

Music.

Mr Nyland : Again. (Music continues.)

Mr Nyland : Just one thing watch it. (Musiccontinues)
Head up and not so far. First position. Make it come from..... it comes from that position. You remeber. First position heads to the right. Imitate Ruth. Look first and then do it. Correct it Jean. You have to be very square on this. the right arm is lifted up horizontal. Right arm up very good.

It is a beautiful posture you know when it is done right

Second , head.r ght hand is under still up stays up, stays horizontal. Arm is up. Go over into third. Head now moves to th e left. It's still horizontal that whole plane is horizontal. Your body square like this with your arm. Like this. It's a very beautiful position of you do them slowly you can see how how really lovely they are. And the body has to slide in there' really nothing sharp about this.
Go back again to your first position get it straight. Arm up. Right arm up that's it square. That's it . That's it. Good . Take these four together.
Music
MrNyland: Now..... With the left . it's straining ..... We'll do it again.

Mr. Nyland: this music here... Play again ....right up.....
Do it again.

Come forward. See if you can do it again a little slower if you can Peter.

Music

MrNYland: Try it again. There's a great deal of elegance with this. And the flexibility of your body is as if everything you might say is under command. And try to see the beauty of it . This will help this will help you to make it right.

Again.

Music..

Mr NYland:One thing you have to remember when the head is up when you move it you move it to the right is is you see.

Half way up and half way to the center

Now again to the left yeah that is right. And then again. Let's do it from the beginning with out stopping all right Peter?

_____:

Music.

MRNYland : Agin. On two threee four..Well that got wrong. WE'll do it again fromthe beginning

_____: twice?

Mr NYland What.? No.

Music.

Mr Nyland: Up. WE'll do it again from the beginning

_____: We go into this thing and you 're supposed to come from down here and somehow I always end up coming from up here.

Mr NYland: Where you end up here? Don't you? YOu go down then up. Roght.
Mr Nyland;
_____: Would you do it with us/Do it once both of you.

Watch it . Just watch it.

Music.

Mr NYland : Wait a minute where are you now?

_____: Oh boy .....I heard the introduction....

Mr Nyland : You do that twice. All right.. Take a deep breath and be ready then.

Music.

Mr N+land : Emerybody

Music:

MR NYland : Take that last position and go through

musiv

Mr N+land : SEe what happened.
Music.

MRNYland: Turn around, turn around. WE'll do it again. those who wish can imitate. take the position at the end of the.....

Music.

Mr N+land: Out and then..... watch /this... from that place

stop . WE'll do it again from the same position.
Music.

MrNYland: It's a simple turn. How is it in the back that they hold each other like this. Show it. both
See how this is palm down you end up with palm down. Now/go to the back the right arm has a different road to travel they both end up in the same place. a litle bit above your all right.
A+m s are close to the body. not tight you see. There is the poosibility of flexibility in your hands. One two ....

Slow one four..... out.

Mr Nyland : One two out three four.....

_____: One two threee four five.

Mr Nyland: From the very beginning . Now we go through it all together

That's the end of the first part of this

From the beginning. Yup. Everyone imitates you.

Introduction Peter.

Music.

_____: I don't understand the movement when it comes from here down with the movement of this.

Ruth: This part comes straight down..... up. And one..... And one.

You've got it.

Mr Nyland : Do it again.

Ruth: And one. And one..... And two.....

Mr Ny nd That is your right arem..... your left arm doesn't do anything ..... the right arem comes in fromt.

Ruth ; And one

MrnYland: you didi it with the right arm .. T thought is was ye left.WE are in this position standing how the left arm comes in front.

Ruth; and two..... and three. And threee...And four.... and four.

nd one and two and three and four. One two three four onetwo three four five. Mr Nyland O.K. From he very beginning we do it all the way through

In troduction Peter.

Music.

Mr N land: Again.WEll do you think you can the first stage. can you do the first olbligatory. Ruthies first obligatory. Play the first time voount arms only slow tempo, first tempo only. Fitst count only beginning.

music

Mr N land: Again. ..... I said so much about it last week. It ought to be now ingrained in you. It is exactly nothing. You start by having control in not doing anything at all.

Music.

Mr N land : Do it again.

Music.

Mr NYland: Make the body stay like Jean and Ruthie. ONly the movement of the arms there's practically no movement in the body at all. you make the attempt. When your arm is straight up it's straight up. And the left arm still follows one count after the right. Right away.
Music.

Mr Nyland: Every time that someone makes a movement on one we start over again.

Music.

Mr NYland: Second tempo arms only.
Music.

Mr N land: Only with /the music. Second tempo.
MUSIC.

MY N and : First.... First tempo . Head only.
Music.

Mr Nyland Again . Count .
Music.
MYNyland: SEcond tempo head only.
Music.
MRNyland: Count and the /same thing again.
Music
Mr. Nyland: Head only.
Music.
Mr Nyland:
Music.
Mr Nyland: right only.
Music.
Mr Nyland : Do it agin.
Music.
MR Nyland: Legs and arms first tempo.
Music.
Mr N land: Head and arms.
Music. Mr N land: First tempo heard and legs.
Music
Mr Nyland: Arms and legs first tempo.
Music:
Mr Nyland:Legs only . Can't you do it right? First tempo Peter.
Music
Mr Nyland: All three together first tempo.
Music

MRn Nyaand: First tempo again , right after that second tempo.
All three together.

Music.
Mr Nyland : All thr ee.
Music. Mr Nyland: First tempo again this will be the last one.
music.
MR Nyland When you r body gets tired and your mind gets tired

all right. You can practice there. First obligatory
seonc one buy yourself. And bill you..... and you also.
Who's a volunteer for the second obligatory? No you cannot.
Alex you take it. Any music. All right fine. Have we the music here.
Alex not yet.. WEll we are eating here a little bit aren't we?
right? Yes. Now all we have to do issit and ...And in the mean time..

Third Side.

Mr Nyland: It is like throwing a ball between two people.I /threw
mine out you caught it and then you throw it bak and what do you think.

Ruth: I can't think.

Mr Nyland: where are you. Then _____: Two weeks.

Mr Nyland: Two weeks from today? Again? is it. Is it all right for..

Well we'd better make it three o'clock. Perhaps a little easier and

we'll run into five since we don't have an organ as yet. When?

Next time two weeks could we? Yah? What timedo we have to have it?
Before
Peter: If we start at four o'clock we have it with out any problem at

all.

Mr Nyland: Before four. That makes it a little difficult. No. I

can't..... Hah what is the best time.

Ruth: All right for them.

Mr Nyland: How far is it from here? And the organ a..... and then

come up. Organ is one o'clock and here at three from three to five.

O.K. ? All right. How is that rpogram for two weeks from today
you don't have to if you don't want tocome
organ in B somewhere but /then three o'clock here.

I will give an hour in Boston and then

Ed: Tape recorder for the organ Mr Nyland?

Mr Nyland : Huh?

Ed: Tape recoerder for the Organ Mr Nyland, the better one.

Mr Nyland : Yes.

_____: WE have a meeting the same night in Boston.

M N-land: Yes we go back again.

Ed: the organ

Mr Nyaand: Tah. I think so and in addition to what we now hope or try to do we try to accomplish. You know birthdays never can be passed over. Some people poehaps don't like to be rem nded of the birthday. B't for that very very Is it your birthday today? To Jean.

You know Jean you shouldn't worry about it too much. Don't drink to you. At most we drink to the potentiallityes of you. And what we really drink to is the possibility for that kind of development o f your wish. And in the way that we understand what you wish then for us it is as a task to try to help you. But it all depends on what you you wish to do.Or think to do . And if we can find out in all kind of different ways what xxxx will be right for your growth that will be o r taks for you. You talk again another year a year from today. All right. At dome rendevous here. Maybe going to have a health famm . Who knows.

Perhaps also so to talk about tonighnt. Because two weeks agao you remember in the evening I went into a little about the condition of the B'ston group beause it No time yet....

_____: That was thrusday.....

Mr Nyaand: Beause I cursed you out a little bit. There are now a few more people than we had last week but there's really a very poor perform andd for Boston to get there and to have just six or seven at Boston and the rest xfxxxxxx is made up by New York. It was not right and it shouldn't happen again. Because honestly it's not worhtiwhile for me to come there has to be when I come enought turn outand ususally if you possibily can with new people. Beaause I've said so many times that the only way you c n revivie and rejuvenate yourself is the

introduction of new people. You can get stale among yourselves because you don't know how to create an inner something your. And for the /time being you will be dependant to a very great extent on the exchange with /other pwople. When you do it with the onws that you always exchange with it becomes monotonous. And then qafter a littlewhile you say the same thing over again. And whoever be opens there mouth you'll say oh yes I know what he's going to say because he always is this and that an so forth. When you have new people you are on the alert to see what you can do regarding ex laining work amd the one problem which you face is that when you bring new poepbe that you understand the level where they live . Not what you would like them to be. And if you understand them and pe haps they may be a little professional that you know the ½articualr jargon that belongs to them.. But you have to know reagding any kind of spritiual possibilities in your devel pement what is really alive in them and what could be even their wish if they would understand and it might help have to grow. And if they are satisfied with what ever they have it's very bad material for any group. But you ought to find that out soon enough. Those who know a little bit more you have to undertsand much more among themselves what someone else is trying to say and then build it up never critisize it in the presence of someone else. Even if they are wrong let it go. But add to it as much as you can in the same direction as whatever any one of the other older people will try to say to convince . That a conviction that is trying to convi nce someone is not that y u want them to come back. Take that out of your mind.. That you want them to get some food. That is something that really is worthwhile for them.. That you think could be food for them. And at that point you must let it go.

You can check up a little later , but the question is how will they digest whatever you consider food. If it is digested

in the right way if it is food that is well enough prepared they will come back. But you don;t have to tell themand you don't even have to hope for it. It's far batter not to hope for it. Otherwise yu start to talk in a certain way as if you expef t them to come back because for some other kind of a reason not necessarily a reason fo themselves. Sometimes what is involved is that you want to appear a little clever. Or that you create an atmosphere (have to) or what ev r. It is not a all You have to reach something in them that is alive and if it is really alive then is has a possibility of crying for recognition in themselves and not be afraid that it exists an that at the same time it has the possibility that you create for themthe beleif that it will grow and help them. I think you have taken to hear twhat I said two weeks ago because I beleive you will have several new people togight. And that's why I don't want to say about it too much tonight, because it is not meant for that. It's meant for us. You are faced the problem of rejuvenating Boston. I don't care how you call it. And I don't know what particularly the reason was and only. And obviously some of the people who were here aren't here. And that some ti es the poelewho could be here cannot behere because they have some other work to do and they're out of town. And then you are reduced with to those simply that are called simply the older poeple. Half of it and it is very very difficult. I listened to last tuesdays tape. It not enogh life in it . It becomes repititious. And you had no new people. And when it is the same thing all over you know its wrong. And even if you talk about a little bit of experiencing this and that and some kind of a difficulty you encounter it doesn't stike you as something that is alive.

If you feel that you have to do something to help someone else that is in that kind of a fix.

When ever in tapes you listen of whenever in a meeting you listen to someghin that is being said. There has to be in you a r resposne of wanting to do something. Even if you don't know what to do. Maybe later on your intellect can help you to find out what you can do. But the first response is an emotional one that you are affected and that you realize that certain conditions exist which should not exist or rather could be alleiviated. If you have a chance to do something about it andwith this emotional attitude you'll find proably so ways and some means but that is ehere it has to strike you first and if it doesn't strike you in that way it isn't right. Because it remains much too much on the surface.

A little while ago in talking about the tapes that you get from New York and my suggestion at the time t at you take them to your tuesday group because it is material and it is on a certain level. An if you can use it for discussion at ;ast you have a level to start from. I don;t want to say that you have to agree with all of it but it is sufficient as a subject for discussion in a certain way and some answers are given. Again on a certain level and therefore when you play this tape in toaal you nake a mistake . It is very much the same as when you listento a meeting at the end of the meeting you have for gotten what wat talked about in the beginning. I think it's natrually so because I don't keep on hammering and hammering on thate same thing all thorughout the meeting. I go from onething to another. Sometimes Ten or fifiteen different subjects as discussed. And from probably, lit up from different from different sides or dofferent attitudes. WEll when you listen to that kind of a tape you have to same thing. And when you play it together from beginning to end you're tired and you don't remember very much any more you have to break it up. But this re quites attention of someone who is going to lead. And is not just a quesiton of taking a tape and playing it. Something has to precede it.

This is the responsibility of the person who is going to be lead forthat evening. And the responsibility is really to tlisteh to the tapes by himself to find out what is right and what is not so good then to play anly those , those kind of subjects that are discussed and that there is a possibility of application for yourself and that you can still talk about it a little more. MOre subject that we talk about is exhausted. It is imposs ble to give all the ramification that a certain subject is capable of being attached to in one little section of fifiteen or twenty minuted. There is mush more depending on your own experience you could apply it an then when you ha ve applied it you have your own quedtions regarding the same kind of subject which you look at from your attitude. How you ar regardingthat and what you think. And therefore when you aply for five r ten minuted you stop it at the time whne a question is over an anwwer has been given or in a so-called lecture there is some change over from one pattern to another.. . Stop it at that time and say now, all right deos it help? What is there what can I use. And use the meeting then use that what is the level use work as it is expresses.

It becomes very similar to reading something from All and EVerything when you want something thatc you want to find out and it is in All and EVerything given to you at a certain level. And Gurdjieff explains and sometimes hides it but in any event that you knew cannot help but know that there is somehitng that he qants to say it with what ever he ..... This is what I mean as far as working together and also before you have ameeting and not let it depend on the meeting itself.

you come there prepaaed. And if someone knows a certain tape is going to be played and spmeone else can also listentot it you're not utitlizing that kind of material. I 'll say it taime and time again a because Boston bs one of the cities who get all the tapes from New York. SEattle and SAn Francisco asre the other two. They do it in San Francisco in this way and they do it npw/gradually in SEatyle. And you have to apply it because on Tuesday that the time when there are new poepl they listen to something that they probably have never heard before. And then a third day is a rehash. A criticism of yourself. A really submitting yourself your voice the way you talked whatever it was it was not clear you sailed arounfd it and tried to be clever about it. That you didn't answer a questiona dn wanted to get away with it. What ever it is . Vices and virtues at the/ same time. You talk about it on that thursday..It goes to the extent that you like or dislike And that you can priase someone you can give them help . You have to be strong enought/ to und rstand wahc other and also where people fail. You must not put anything in front of your mouth and bot dare to say it. They have as much right to critiesie you. And it is a good time to criticise because it is for the sake of work.

It hatto becaome more and more that. Not expose of ideasI cannot help you that way. You have to do it foryourself .YO,, are working . And you are wokinfg together. And it is up to you to do that I cannot be present but you can make yourself be present to that what eveer you can discuss and discuss xxxxxxx as if you're on an operating table. And there are around you a variety of doctors who know all this and that and someone who has been there who has been saying spmething he is sick. And you can make a diagnosis about his sickness.

What is wrong that way?Not how wonderful we are. You can fill volumes but how terrible sometimes and dare to say it. And what you want to criticise of each /other that is a good time to get your spleen out of your sysytem. If that is what you want. Put it in such a way that it is helpful not just let ourself going. You know that is not becoming as far as we!re concerned/. The purpose is to find the truthtt. How will you find it when all of us are subjective and still you try to find the truth so that you can agree and when all of you can agree/unanomous it is objective. Why is the selection of the Pope unanoumous. The college of the cardinals cannot do other wise , and as long as one refuses to beleive what the others do it is not objective enough. With in the limits of the cardinal committee, it can be objective among them. This is really the test as you know s subjectivity. To get it out of the realm of subjectivity that all of us could agree, if all of us could agree it would be just marvelous be cause then there would be a form. And then the number of the people who can agree it is ne raised to that power of the total number of people present. It is not an addition it is a multiplication. But you don't know enough of that power because it is so seldom that you can agree whole heartedly. It have to be learned and you have to be daring enough to/say it in a correct way not in any superior way. A correct way so that the other person knows that /you means it carrectly for them and that you perhaps may be wrong but that it seems to you so that he can straighten you out. And you give him a chance to explain why he said or didn't say or didn't happen to think about this an that, that you afterwards happened to think about. You are not superior youbare not inferior either. You work together to pulling on one rope and all

of them have a place and then the carriage or maybe the train can come up the hill with the . I's not the front person who is most important, the whole team is important. This is a reaearch, so that are a little more important than others but they have to fit and if they don't fit together, there is nothing. A chain cannot have a weak link. And whatever the /strength is it is the strength of the totality of the Chain. And unless you can straighten out the differences among yourselves it will die with in a very short time I assure you. I see things dying now. In other directions where that is not attended to. And I'm sorry because it has to do with Gurdjieff and it isn't right. Because /that is not what he meant.

He meant for all of us to work. And to find out whatgever it was intepretation of All and Everything and in the way that application to our whole lives should be the same as application. And the results in the beginning will differ because you start from a different standpoint and a different way or personality. But the further onr goes towards the inside of ones own life and the more you reach the center of your existence the more unifom eveything will become until finally that what is finite become infonity, and there is not further question about the infinity because it has no measure. So this is what I mean that you have to I said two weeks ago, like having movements now it is like a new wind that comes in. Now you comtinue you bring new people you test yourself. You find out be alive when you come and if you cannot be don't come. You're much more a detriment. Don't be a wall flower, be ready to help . When you want to help even when you stammer your attitude can be right your wish can be right. It is a shame that Boston is not more attive. And I don't care to what you attribute it you find out for yourself what it is. I said last night it is a shame that people leave, and not new people but cannot blame them because you don't make it palatable enough . That you cannot blame them.

But all people , you can be blamed for and that is wrong, something happened. Everytime some one leaves in New York I'm to blame. I can easily cover mywslf up by saying they're stupid and then of course I can withdraw in my own little garden and close the gates, but that doesn't settle it yet.

And you might say I hang on to find ou t why /they left so that if I know it's not that I want them to come back that /I know in the future what perhaps can be useful for someone else. I am not that kind of , I call it always provincial, that I always like a fanaticist want to say the things always the same way and there's not further argument as far as I'm concerned with anyone else. It's wrpng and some people of course can't stand it. I have to find out why it is And why can't I talk their language. And this is of course always the rpoblem. When you have new people you have to talk their language. And you start at their language , that's their place attheir height their level, and then you build up and you don't become immediately a prophet as far as work is coneerned and using objectivity and the law of seven and all the rest. Their language doesn't know it. And unless you have time to explain it it's has no use and it puts a prejudices. You have to learn their language and trom their gradulaly lead into t into that what is a co ncept and a pricipal and then you can give it a name. Beaause then they maybe can understand it, with /their own name. Maybe we can talk about it a little maybe tonight but I don't want to do it in the presence of other people , but you underestand what I mean? And if we caom back again in two weeks, there is a period then of real intensified work.

You won't hesitate. I would almost say , don't wait for tomorrow, it is so silly because you still think that you won't die. All right, this is to Boston, Here.

Of them , I'll be there when they're wetting the first copy of Firefly. It shouldn't be so difficult because those who don't get it they can g get it later. I only couldn't carry to many. In that bag I have nine copies. A few of us have already , have it, so you don't have to worry about some, but some of the others give it to them.And the rest who want can let me know and we'll send it all right? It's the first fifty pages. Some time ago I said it would be a small book you can put in your posket but ten thousand pages..... I'm afraid because you never can tall what can be turned out by a mineograph machine you know on a saturday morning. At the same time these mimeographed sheets they're not entirely ideal, they're readeabl and they're not so bad. The purpose is for the distribution. I probably will get some reactions on it and when there is more of a demand and I think we'll have to print it. BUt I have absolutely no figures and I cannot gage it, I don't know what it will be as a reception by different people somewhere , here as well as on the west coast, and we have to go slow at it but in the meantime we continue with the mimeographed form and I hope that evey week we can turn maybe out ten or fiften pages and keep that up fo some time WE will again distribute those pages when we have reached a certain section that makes a coherant entity. So that it will not be sent to you every time we run them off the press as it were. WE'll have to save postage and maybe somebody's legs and it not easy for us to do it and it will cost also a great deal of money. But as I said before I don't want to charge for this because it isn't right. At the same time when you receive some pages we have to keep track of who gets what so that you can get the subsequent pages, and we will simply take care that you can receive everything that you really want and need. But when you do don't ask for it in curiosity. Either what ever it is and whatever the value is has to be for you that you believe that there is that kind of a value. And you must also read it when you read it in the same way, because it is not a published book and I don't want to

have it publiahed. It is not a essay, it is not a so called edited and revised edited edition. It is colloquial, it's emotionally tinted. It is sometimes repititious and sometimes it doesn't matter if you entirely agree or not. It creats a mood, at least it can and with that you can perhaps profit if it has the possibility of reminding you of certain states of your own or perhaps elaborating /or perhaps giving you more assurance about your own life. And that sometimes a few pages may be good kind of a to take with you every day and then once and while read it. I do not know how you want to use it is entirely up to you. Only you have the responsibility /that is meant when it is given to you that it is for you . And that above all I don't want things to be left around, and I don't want people/who are not entitled to it to get hol of it ~~kexxxx

So B'll you distribute what you can according to your best conscience. And no promised made when the next part will appear. What is the time? (Tape ends)

Trans: Ekua Lawson
Rough: " "